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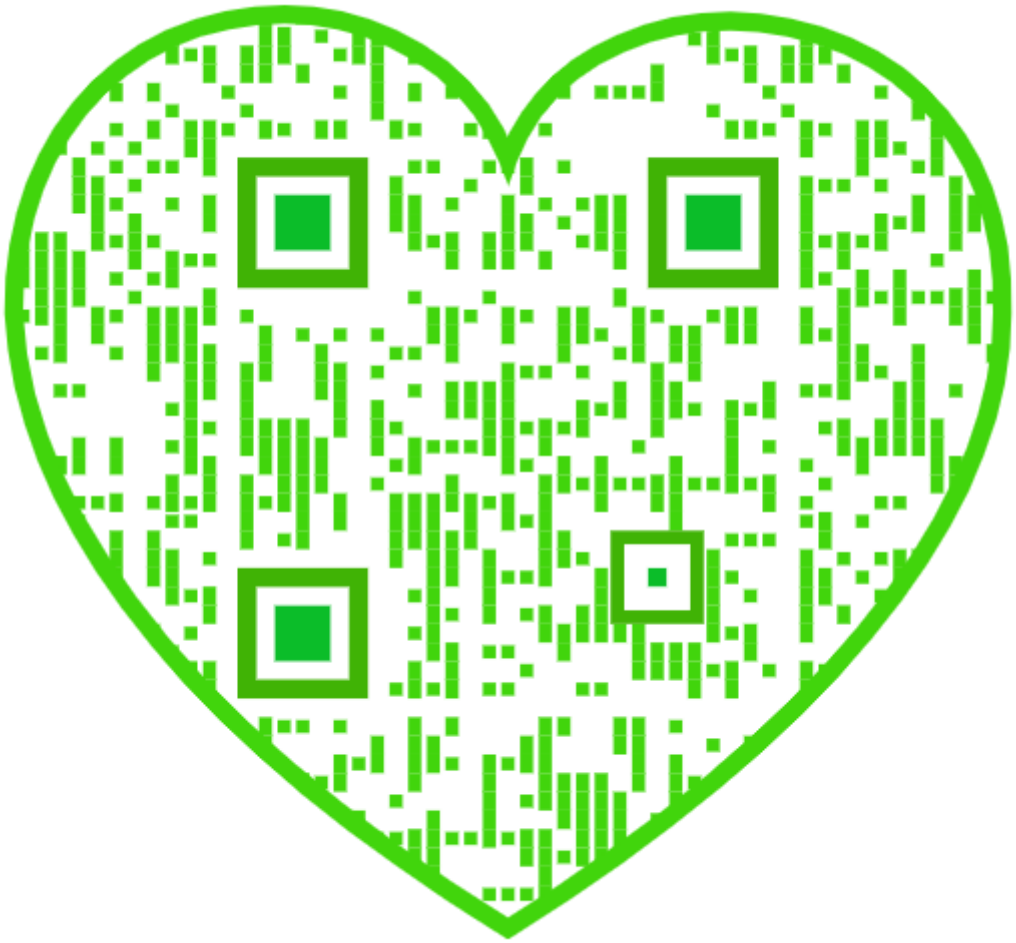

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Home Millinery

Madame Margariete's Manual

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IN presenting this manual on the fascinating art of making fancy trimmings and teaching the art of exclusive millinery in the home, which is useful and helpful to any woman, I feel quite sure that the keenest pleasure to the needle worker will come from the thought that a hint contained in this book enabled her to create designs of her own and teach the art of blending colors, or all parts pertaining to millinery. I also suggest what to wear and how to wear it.

JUN 28 1920

THIS is the milliner busy at work making her own hat. This shows position to hold the frame while sewing the braid or other material. You will observe that she is getting her instructions out of MME. MARGARIETE'S MILLINERY MANUAL. You will also notice the dainty art there is pertaining to millinery. All of this is easy to obtain if you will only follow closely the instructions I give in this manual.

Make hat of straw braid or other material. First cover frame with chiffon net or any shir material. Then start center back and bind braid over edge. When you have continued around edge do not cut braid; continue around and sew as you work braid; continue the braid around until you reach head size, and sew braid to head size wire.

Make crown of same braid, starting from center back. Bind edge of braid like brim; continue around the crown until you reach the top of crown; continue over top of crown until you reach center crown, then sew neatly; make neat finish; long stitches should be on under side. Thread should be as near the color of the braid as possible.

When crown is complete, make facing. If straw is desired, start center back and sew around; continue around until head size is reached. If velvet or silk facing is preferred, stretch material across facing and pin in shape; then take wire and work in edge, starting center back, folding velvet edge over wire and sewing around wire. Make small stitches to make a neat edge. If Georgette crêpe facing is desired, use several layers of crêpe and finish edge same way as velvet facing, making edge of wire.

When hat is complete, this hat is pretty trimmed with a wreath of flowers and two loops of ribbon in a blending color in center front crown, protruding forward. Finish with a knot. This hat can also be trimmed with feathers.

Once you have learned to make hats, you are prepared for any emergency that makes it necessary for you to earn your own living. Should you desire to earn a little money, you can make hats for your friends and acquaintances. If a larger income is required, a little parlor millinery store, or even a more pretentious one, will make that possible. You can be certain that your knowl-

edge will be equal to any situation that is likely to confront you. What better could you ask? You will have a knowledge and training no one can take away from you, and will enable you to earn money whenever and wherever it may be necessary for you to do so.

It will pay you increasing dividends during all the remaining years of your life. And this indeed is a duty every woman owes to herself, no matter how comfortably and prosperously she may be situated at present.

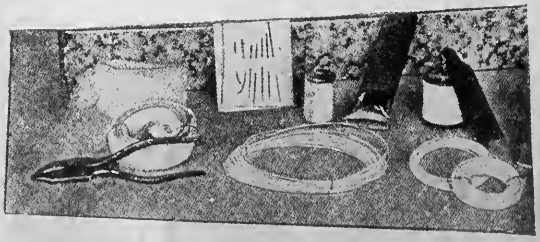
Just think of the hats you have only slightly soiled, perhaps, but are woefully out of style, and the wealth of velvets, silks, ribbons, feathers and flowers that need only a little sponging, pressing or renovating to make them look like new. You probably have enough material in the house with this knowledge you will gain from this book to make up several attractive hats, hats that would cost you from five to ten dollars or more if purchased in a shop.

BRAID HATS

Now you commence to experience some of the joys of creating things with your own hand. The foundation made, your work now commences to assume the proportions of the finished hat, and is ready for trimming. Braids of all kinds are described in this course; braids of straw composition, silk horsehair, chenille and wool, all carefully classified as to the season during which they can be appropriately worn, and their suitability for various purposes. You also learn how each braid should be sewed on the frame to give you a neat, artistic effect.

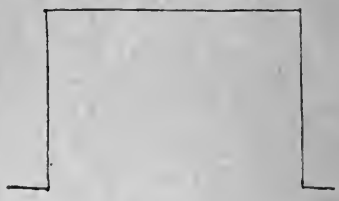
Millinery for Mature Women has been neglected in recent years. Milliners offer the mature woman little choice between hats for young women and those for quite old persons. This book tells plainly how to make stylish and fashionable hats that are appropriate for the woman from fifty to sixty, as well as for those who are older.

THIS IS A MILLINER'S OUTFIT



Showing the different articles used in the line of millinery

HOW TO WIRE A SOFT FLAT



Measure off four pieces of frame wire 14 inches in length, and form each one in shape of FOLKS as you see in cut. Wind each one with narrow strips of maline the shade of the flat. Then place one in the front and one in the back and one on each side. Turn the one-inch ends into the head size and sew them in firm, as this end of the wire helps to hold the wires in place. Then sew around the wire, catching your stitches to the flat at the same time. You can bend the brim slightly with these wires if you desire.

WIRED LACE

Cut the lace wire the length of the width of the lace, allowing one-half inch to turn over. Start by turning over the one-half and place the wire across the lace and sew the turned-over edge firm; then sew the wire to the lace with a buttonhole stitch, and make your stitches one-half inch apart. Another way is to lap the lace over the wire in the shape of a tuck. After the lace is wired you can pleat it and stand it up for height. This will make a nice trimming for toques. You can also make a decided fan effect for a smart trimming for most any hat.

HOW TO CUT A BIAS

Take the straight end of the velvet. Fold over the lower left corner even with the right edge of goods; then cut off the corner. This leaves a perfect bias which is very necessary in making.

FACING WITH WIRE EDGE

Place the wire, which is frame wire, around the edge of the facing by lapping over the goods of the edge of the facing, and then sewing around, making the stitches under the wire, and at the same time catching your stitches to the edge of the brim. Try and keep your wire to the extreme edge.

COLLAR EFFECTS

Cut goods the desired length and width of collar you may desire. For instance, your measurements were three-quarters of a yard in length and three inches wide. The foundation is made of cap net or crinoline, and wired around the edge and bound. If it is made of flowers it is bound with the same color as the hat it is to be placed on. Then cut bias strips one and one-half inches in width and fold over and work them across the collar row after row until the collar is all made of folds. Then face the other side with the same material. Stretch it on plain and turn in the edges and slip-stitch around the collar. This collar could be made with the folds going lengthwise. Either way is pretty. It also can be made of flowers or straw. These collars can be joined and finished with small loops of ribbon. They also can be joined together before working on them.

What to wear and how to wear it is as follows:

Most stout people think they must wear a large hat because they are large. That is a mistake. Large people should wear a close-fitting hat with high effect. This gives a genteel appearance and takes away the stout appearance.

People with sharp features should not wear a pointed hat. A medium-size hat should be worn. A person with a short nose or a nose inclined to turn up should not wear a short brim hat or a hat that goes off the face. They should wear a hat with a rather large brim.

People with long features should wear a wide brim hat.

Care should be taken not to wear a hat too heavy looking for the face or personality. Most short people know they should wear a high effect. People with a short neck should not wear a large flat hat.

In wearing colors, try and wear a color that becomes your complexion and hair. People that are sallow think they must not wear yellow. This color will make the person look fair. A person with a high color should not wear red or pink. You should wear a color that will tone down your complexion, such as tan color, taupe or wisteria, or brown. Some shades of blue can be worn.

A person who dresses her hair soft is much easier to fit with a hat than the woman who wears her hair plain. Hair that is curled will soften the expression of any face, and adds to a woman's beauty.

A black hat can be worn with any color suit, and is practical.

MILLINERS' COLORS

The newest colors in millinery are taupe, mole, Joffre blue, Copenhagen blue, mahogany, beige, tank gray, peacock, henna, kangaroo, tabac, overseas blue, brown, canard blue, slate color and mustard.

HOW TO BLEND COLORS

Tan, blue and black are striking shades. You can put a delicate shade of yellow with pale blue, or yellow with a delicate shade of pink; gold and dark shade of blue; gold and canard blue; pink and old rose; reseder green and brown; old rose and brown and midnight blue. Peacock blue and golden brown blend softly together; yellow and royal blue, and black and bisque blend; violet with a touch of red, green and brown are good staple colors together; green and blue; mahogany and Alice blue; tan and green; tan and green and blue. Three shades together are Nile green, light pink and pale blue; these are blending colors.

HOW TO COMBINE FLOWERS

Roses and forget-me-nots; pink roses and white lilacs are pretty; violets and red roses placed here and there, or a red cherry in place of the red rose is effective.

Wreaths made of foliage and berries and cherries are used around brims. Wreaths made of small flowers and roses and foliage; pansies and forget-me-nots, or violets and forget-me-nots. Pansy crowns and rose crowns are in vogue. Small flowers and fine rose foliage make dainty wreaths. A large leghorn hat trimmed with jack roses and a facing of black velvet makes a beautiful garden hat and is always in vogue.

(French Knots.) French knots are used to touch off the trimming in some lines of work. It is handy to know how to make this stitch, as it can be used in your embroidery work or in your dress trimmings. Put the needle up through the goods from the wrong side. Before pulling it through the goods, wind on your needle about three or four times the thread. Hold the thread down on the goods with your left thumb; put the needle down through as near the same place where it came up from as possible; draw down so the knot looks smooth. Make these knots all of the same number of thread to keep them the same size. Colors blended together are very effective.

(Back Stitch.) This is used in millinery in joining goods together where you have no sewing machine. Make a stitch as in the running stitch; instead of taking the next stitch beyond the first, place the needle way back in the next stitch and take one twice as long; take each one back to the one preceding it. It is much stronger than the running stitch. Do not pull your stitches too tight or too loose. This should take the place of a machine stitch. You will get the same result if you make your stitches perfect, as you would if sewing with a machine. You only gain more speed by sewing with the machine.

(Fancy Bands.) Eyelets are small round holes punched in goods with a stiletto, and worked around over and over. Eyelets are used on fancy bands. These bands are four inches wide and twenty-seven inches in length. They are used in trimming, and are very expensive when purchased at the wholesale house. They are used around coronets and very often placed around a side crown. A large flat hat with a fancy band draped prettily around on the brim requires no other trimming. These bands are made on maline, chiffon or crinoline. When using crinoline, cover up the crinoline as much as possible. If maline, net or chiffon is used, you can let some of this material be exposed and it will add to the beauty of the band.

Hand embroidery can be placed on these bands, embroidered with different colored silk floss, such as dark blue and yellow, or lemon shades with a dainty shade of pink, also brown. These colors all blend and are flashy. Lace designs can be cut out of lace and colored the desired shade and placed on the bands to effect; using French knots or buttons made of silk or chiffon placed in between the lace designs; straw buttons can also be used for a summer band. For a winter band, silk or soutache braid or chenille can be used also to add to the beauty of the band.

Midsummer hats are pure white and trimmed with mostly white. Very little color is used on them; if any, mostly black, such as black velvet ribbon.

Outing hats are also trimmed up for the seashore. They are Panama, hemp or chip, mostly Panama. White Milan is sometimes used. They are trimmed with soft silk or satin. These silks sometimes have figures in them, such as large dots of dark colors or circles and square effects. These novelty silks are very much used for the outing hat, and only draped softly around, and sometimes caught with a straw buckle. This buckle you can make yourself of straw and cords of silk.

Midsummer hats are worn in June, July and August. These hats can be made up for Palm Beach in the winter time, if you have the trade of people who frequent those places, but in this climate they are only used for the midsummer. Outing hats are worn with summer suits, not to be worn with fluffy gowns, only with simple summer dresses or suits, such as linen, and can be worn with shirtwaist and skirt.

STITCHES USED IN WORKING IN MILLINERY

(Blind Stitch.) This is used in roll hemming, or in bands where the stitch must not show on the right side. Run the needle between the foundation goods and the trimming with a running stitch; take the stitch through the foundation, but only through the under side of the trimming, or where the velvet rolls over into the turned-in edge of the bias strip.

(Running Stitch.) This is where small stitches are taken evenly. This is used in shirring or joining pieces of material together, and making tucking, gathers and casings, sewing braids, and sewing braids on ornaments. The work should be held evenly together with the left hand, while the needle is held in the right, and pushed back and forth through the material, making as many stitches on the needle as possible before pulling it through. You should practice this stitch, and in time you will be able to do them without looking at your work.

(Cat-Stitching.) This is used in plain hemming, bias strips of velvet to be used for trimming, and also silks. The stitch is used where the goods are too heavy to turn in twice. Turn the hem over the desired width without having it turned in at the edges. Hold the work so the hem will run away from you. Take a stitch first in the hem and then in the goods, in the hem again and again in the goods, holding the needle pointed towards you, and making the stitches cross each other, so that they resemble a rail fence. This is cat-stitching, and the same hemming is shown further in the book for plain hemming.

(Buttonhole Stitch.) This is used in many ways in millinery. It is used in sewing in the head lining, and for finishing in trimmings. To make

the buttonhole stitch, put the needle up through the goods a few threads from the inner end of the slash; before pulling it through, take hold of the thread near the needle, throw it over the needle and pull through. Repeat this for each stitch until you have been around the part being worked. The beauty of this stitch is to have them all the same length, perfectly even.

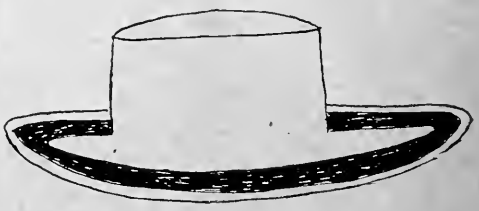
(Milliner's Fold.) This is used around the edge of hats, and used very much on mourning work. Cut a bias strip two inches in width, turn down one edge one-half the width of the strip; then turn down the other one-quarter of an inch. Turn the narrow edge half way up on the broad edge and blind stitch. This is in another place. You will need the blind stitch as per instructions. The blind stitch is used a great deal in millinery, as there is so much sewing that should be hid.

(Shirring.) Shirring is done in two ways. One is for tucks and the other for plain shirring.

Plain Shirring: You run the thread through the goods with very small and even stitches; push the goods up on the needle and off on to the thread, until it is the desired fullness, keeping it even. Take care not to get it too full or it will lose its beauty. Put in as many threads as you wish, keeping them at an equal distance apart. Put in all the threads before pulling up the threads to make the shirs, keeping the fullness the same on each thread.

Tuck Shirring: Instead of just running the thread in, as in plain shirring, take up a tuck each time, about one-eighth of an inch wide or one-quarter of an inch if large tucks are desired. Shove up on the thread as in plain shirring; make as many tucks as desired an equal distance apart. These tucks are used a great deal in winter seasons. Chiffon tucked is soft and pretty for the summer hat, and makes a soft, fluffy trimming. It is also pretty in maline. They can be made as wide as one inch apart, and even more.

HOW TO MAKE A FLANGE



Cut a bias strip of silk or velvet three inches wide. If it is a large size hat two strips of material are needed. Sew together by machine; then stretch around brim tight and pin around as you stretch, allowing for joining. Then take it off and sew together by machine; then pin back in place again; then work shirring wire around on the edge of flange, sewing the same as you do edge wires; then sew wire on the other side of the flange. It is always wise to baste the second wire in before sewing; to avoid fullness on the inside edge of this flange, stretch the goods well in width and pin before sewing.

HOW TO MAKE A TAM O'SHANTER CROWN

Cut a circle of velvet or silk measuring eighteen inches across circle. Face the circle with mull; pleat around the edge or shir and place on crown, bringing the edge of the circle one inch from the base of the crown. Finish around with a bias strip.

HOW TO SEW FUR

In cutting fur cut on the skin side with a small knife, such as a sharp pocketknife, and pull it apart. This will not cut the fur. Match the fur by having the nap running the same way, then turn over and sew on the skin side with an overcasting stitch.

VELVET RIBBON

Velvet ribbon goes by numbers. Widths that are most used are:

No. 3 No. 5 No. 7 No. 9 No. 12 No. 16 No. 32

HOW TO MAKE VELVET HATS

Fall Season Shapes

When you purchase a frame, you look it over carefully and wonder how will I start to make it. Madam Margariete will show you. If it is desired of velvet or silk, take a sheet of tissue paper and stretch it over the frame, cut out the head size, then lay the pattern on the velvet; cut out around the pattern, allowing one-half inch around the edge; cut top and bottom; then cut pattern for crown; place the tissue paper on top of crown, cut out, then around side crown; lay these patterns on the velvet and trim out, allowing one-half inch around each pattern. Now the goods are cut, take the top piece for the frame and stretch over the top and pin into place; turn over the edge and sew to the frame; make an overcasting stitch from the frame to the velvet; do not allow the stitch to go through to the top; this you will find somewhat awkward to do, but practice makes perfect; when the top is on, place the facing on and turn in the edge one-half inch and pin around; then finish with a wire, as shown on the first page of this manual. To make the crown, place the top on and pin around, then draw down the edge to the side and sew around; place the side crown around, pin, then finish the top with a wire same as the edge, or slipstitch around the top; turn in the bottom, slipstitch around. The hat is complete for trimming. If you wish to cover a wire frame, it should be covered with braid, net or chiffon.

PRESSED SHAPES

Pressed shapes are dressy faced. Take velvet; stretch over facing. Trim off, allowing one-half inch to turn under for edge. Turn edge over wire and sew around wire with small stitches. Then sew in the head size.

SHIRRED FACING

For shirred crêpe de chine facing, cut strip of crêpe de chine width of brim, allowing one and one-half inches for turning. Measuring twice around brim makes sufficient fullness. Then shir on wire. First measure wire around edge, allowing three inches lap. Place material over wire three-quarters of an inch; then shir around with shirring string. After it is shirred, place on hat on edge of facing; then sew around wire; after edge is sewed on draw it into facing, sewing as you draw it in. Then line.

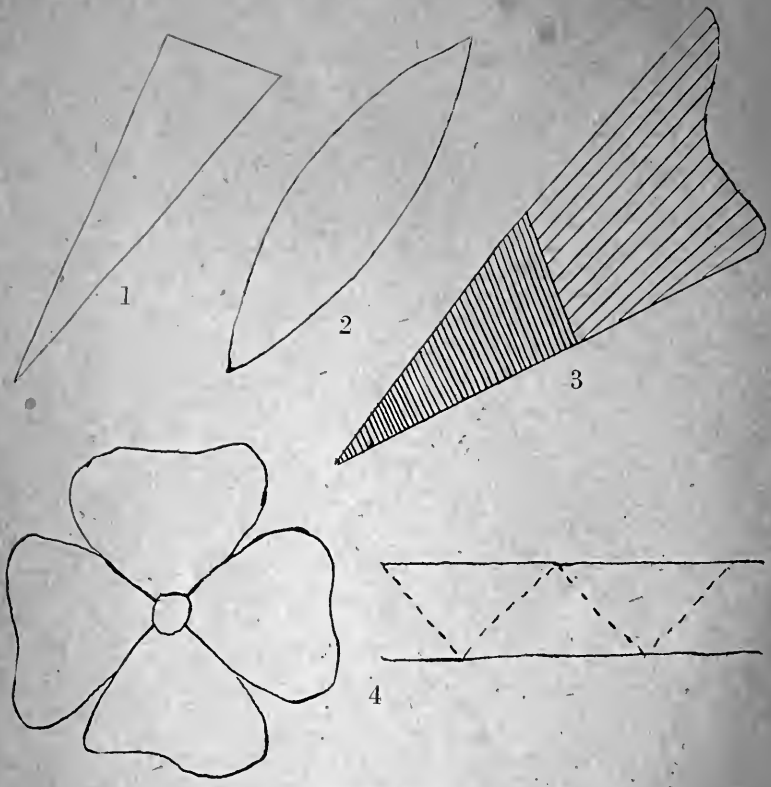
Old materials can be utilized in this manner. Old velvet can be steamed like new.

BANDEAUX

How to make bandeaux: Cut out paper pattern circle size of head; then allow one-inch width. Lay pattern on cap net or buckram and cut out and wire both edges. Then cut strip on the bias wide enough to stretch over and sew—of silk or velvet.

This bandeaux is to make a smaller head size. A bandeaux to make hat set up higher on the head is made in like manner, as follows:

Cut one-inch strip of stiffening, length of head size; then wire top and bottom; then cover with silk or velvet. Place this in head size and sew around.



TRIMMINGS

No. 1—Cut paper pattern; lay on crinoline, buckram or capenet and cut out; then wire around edge and bind with some light material. If you do the wings of silk, lay the wing on the goods and pin, then trim around edge, allowing one-half inch to turn in. Make both sides the same. After this is complete, turn in and slipstitch around. If a braid edge is desired, lap braid over edge, sewing around. A velvet binding is also effective.

No. 2—Cut paper pattern like cut of quill No. 2 and pin on cap net or crinoline, and trim out; bind edge with wire. After it is wired bind with some soft material and make like No. 1, using the same instructions.

No. 3—Cut paper pattern like cut No. 3. Lay on cap net or crinoline; cut out; make two-ply wire around edge and bind; make wing of folds, cutting bias strips one and one-half inches wide and sew on the wing, running lengthwise, like shown in cut. The other half of the wing sew folds across, like shown in cut, as this gives the wing the feather effect. Then face the other side plain. A pair of wings can be used.

No. 4—Hand-made flower. Cut a strip of silk or satin one and one-half inches wide. Fold over and run shirring thread through ribbon, like cut, making strips four inches long. Then shir up and form flower. Then cover a bead and place in the center. Take branching and make the stems by tying silk floss around the wires and form a cluster. Large roses can be made by the same method by cutting the strips wider.

DIFFERENT WIRES USED IN MILLINERY

Frame wire is used for making frames. Tie wire is used for tying the wires together in making frames. Brace wires are used for bracing the frames. Shirring wire is used in shirred edges of facings, etc.

Lace wire is used for wiring ribbons. Branching wire is used for branching flowers. Cable wire is used for edges of brims.

DIFFERENT STIFFENINGS USED IN MILLINERY

Buckram, crinoline and capenet. Mull is used for covering frames. Rice net is also used.

DIFFERENT KINDS OF FACINGS USED FOR HATS AND BONNETS

Chiffon facings with headings. Ruffled Valenciennes; ruffled ribbon; basket weave ribbon; bias chiffon fold facing; shirred silk with cable cord; knife-pleated facing; foliage facing; bias flange facing and fur facing.

DIFFERENT KINDS OF CROWNS USED IN MILLINERY

Lace-covered crowns. Pleated one-piece crowns; chenille crowns; fancy skeleton crowns; two-tone velvet crowns; draped crowns; circular crowns, and crowns made of a square.

HOW TO PUT ON A BINDING

In making a binding for a brim, you cut velvet or silk on the bias. If a one-inch binding is desired, measure through the center of the bias three inches wide; cut two strips; join together by machine; place on edge of brim and pin; then stretch around over edge as tight as possible without bending the frame. Take off; join by machine; place back on edge of brim by stretching, as per instructions. Turn in both sides the desired width, and pin around; then slipstitch through brim under the edge of the binding, stitching back and forth until the circumference of the binding is complete, taking care not to show stitches or impressions of stitches.

MILLINERY FOLDS

Cut bias strips one and one-half inches wide and pin one end on your knee, and then hold in position so you can take a stitch from one edge to another, back and forth. When placing this fold on the hat, stretch and pin in place. After the fold is all pinned, slipstitch around the outside edge of the fold.

PUFFED EDGE

Cut bias strip three and one-half inches wide. Measure through the center, cutting two strips the same width; join together in a circle; take cable cord, turn over one-half inch of one side, shir around, cut off cord; place cord on the other side the same way. Draw up cord and shirring to fit edge of brim; pin around and sew back and forth through the shirring until the puffing is all sewed in place. Keep shirs even.

HOW TO COVER CABLE CORD

Cut bias of velvet or silk a little wider than the cable cord. Place the cord in the velvet and pin one end to your knee; stretch the velvet over the cord and turn in both edges, and sew with a small whipstitch.

OLD STRAW HATS RENOVATED

If it is a hand-made hat, rip the straw all off the frame. The same frame can very often be used by opening up the edge wires, either by adding to the wires or taking away; it can be made in most any style desired. Steam

the braid and recover the frame; sew braid on as per instructions herein. Velvet or silk hats can also be ripped apart and steamed, and frame altered and made over.

HOW TO STEAM VELVET

A small steamer can be purchased and placed in the spout of a teakettle. Put a cup of water in the kettle and let it come to a boil; then take the velvet, hold it over the steam, the back of the velvet to the steamer. This will rub out all creases and rusty pinholes. If desired, this can be done without a steamer, just by holding the velvet over the spout of the kettle in the same manner as the above instructions. Velvet ribbons can be steamed by this same method. Your last season's straw and pressed shapes can be steamed, and if they still look shabby, a dressing such as jetum can be used, and this will make the hat look like new.

HOW TO HEM VELVET

Most velvet that is used for trimming is hemmed. Cut your velvet on the bias the desired width. If a plain hem is wanted, turn over once, pin the end of strip to your knee, and hold the strip in your left hand and sew with your right, taking one stitch on the part turned over and another on the part that is not turned over. You work back and forth from one side to the other. This keeps the right side of the velvet from having the appearance of stitches.

ROLL HEM

A roll hem is made as follows: Cut strip of velvet or silk as you do for a plain hem. Turn over twice, then slipstitch, taking one stitch underneath of the roll and the next one on to the goods, sewing on in this manner until the hem is complete, being careful that the stitches are not seen.

HOW TO CURL SILK FOR A TRIMMING

Cut bias strip of taffeta the desired width. Curl over edge with the scissors or a curling knife by drawing the goods over the blade of the knife. When shirred up it will make a feathery trimming for around the crown of a hat, such as a sailor.

HOW TO FRINGE RIBBON

Take the end of the ribbon and slash on both sides as deep as you want the fringe, and slash through the center. Take a pin and pick out the threads. You will find they will come out easy after being slashed as per instructions.

ROSETTES OF RIBBON

Cut a circle of capenet or crinoline five inches in width; bind with the same color as the ribbon. Take ribbon three inches in width and make tiny loops one inch long. Make the first loop sew on the edge of the circle; make another loop sew down on the circle, another, and continue around and around until the center is reached with row after row of these loops. Then after the center is reached open out the loops so that they look full. This makes a very pretty rosette for children's hats. A rosebud placed here and there in the rosette of a different shade will add to the beauty.

ROSETTE OF RIBBON LOOPS MADE ON WIRE

Take ribbon wire one-half yard in length. Make a loop of ribbon one inch in length, and place on the end of this wire; make another loop; sew or wind your thread around the wire; make another loop, and sew or wind your thread around the wire; make loop after loop until the half yard of wire is filled with small loops. Divide the wire of loops and join together

each end. This will make two circles of just pretty loops of ribbon. These circles can be placed on a hat, such as a leghorn or chip, and draw ribbon through them. It makes a beautiful trimming, and is used on hats for most any age.

Ornaments of soutache braid are used in millinery as well as in dressmaking.

Cut a circle of buckram the size ornament desired, or cut it square. Any shape can be used to make this ornament. If the center of the ornament is open, wire around the outside and inside edge; then cover the buckram with silk or satin; start the soutache braid around the edge; sew around three rows, then start at the inside edge and sew two rows; this will leave a space in the center. Start the braid in the center crosswise, going from side to side, turning the braid as you work. This gives a good effect. Then after the buckram is covered make balls of silk, one-half inch balls; cut small circles of silk and stuff them with cotton; shir up and sew soutache braid around them, leaving three inches of braid to hang. Make six or eight of these balls, and take each one separate and sew the braid to the ornament one after the other, along the one side of the ornament, and the balls will droop down.

These ornaments can be made without the balls if desired; they only add to make the ornament graceful.

These ornaments made in a five-inch size can be placed on the front part of a crown on a tailored hat, and need no other trimming.

In a smaller size they are used to finish off trimming.

Ornaments can be made of straw braid by folding over the braid and sewing around, as the soutache braid. Folds of silk can be used with cords placed in them before sewing, and then sewing along the cord.

Overcasting is a slanting stitch taken over and over the raw edge of the goods. This is used in millinery in sewing fur together. As you cannot turn the kid under you must overcast the two raw edges together. Plush is joined together in this manner, as it keeps the nap closer together and will not show a join.

HOW TO VEIL FEATHER HATS AND WINGS

Should your feather hat show that it is coming apart, as all feather hats do in time, take one layer of maline and place over the crown and sew a loose stitch here and there. Then cut another piece to place over the brim and turn in around the edge and slipstitch. This will hold all the feathers in place, and make your hat look like new.

To veil wings, some milliners veil wings before they are placed on the hat; just cover the wing with maline and sew on the wrong side. This will keep them from falling apart. If the maline begins to wear, cut it off and place on new.

Pleated Maline Rosette. Cut a circle of capenet or crinoline. Wire the edge with lace wire; bind the edge with maline several thicknesses; pleat maline two inches in width and sew around edge of circle row after row into center. Two of these rosettes placed together make a nifty trimming for a sailor hat. Place it at center front of crown. In folding maline for pleating make three-ply, then pleat side pleat or box pleat. In making box pleat you fold one pleat to the right and the next to the left, and sew on. This makes a box pleat.

Fancy Stickup. Cut pattern seven inches in length, two inches in width. This can be made of small roses or maline. Cut it of capenet or crinoline. Wire around edge. Sew roses row after row on both sides. If made of maline, make your pleating and sew row after row across the stickup, allowing the first row to protrude beyond the stickup, and do the other side the same way. This makes a soft, fluffy trimming.

A new idea is seen in leaves cut from taffeta in the shapes of ivy leaves, and stitched in a contrasting color around the edge. A boat-shaped turban

for an older woman is made entirely of these leaves fashioned of navy taffeta. Another model, more of a roll sailor, has blue leaves stitched in white arranged as a wreath. The effect is extremely good.

Maline Plume. Take frame wire and double the wire and cut piece as long as any ordinary plume. Start and make loops of the maline. Make first loop, then tie to the wire; make another loop and tie to the wire; keep making loops and tying to the wire until the wire is full of loops. Then open them out. This makes a fluffy plume.

How to Make Ribbon Bow. Wire ribbon with lace wire through center. Then make one long loop; wind thread around loop; then make short loop; wind thread around loop; another long loop, another short lop, another long loop, another short loop. This makes three long loops and three short loops. Then separate the long loops from the short ones and twine ribbon around and form knot. This makes a nice bow for side trimming or side back of a sailor hat.

HOW TO MAKE A TASSEL

Cut a piece of cardboard as long as you wish the tassel. Take silk embroidery crochet thread, and wind over the cardboard several thicknesses; then lift off and tie. Then wind around about an inch from the end to give the loop effect like on a tassel.

HOW TO LINE A HAT

Measure the depth of your crown. Cut a strip as wide. Measure three times across crown for the length, allowing one inch to turn in. Take the strip and start in the back of center crown and lay one edge of lining close to the edge of head size and sew the stitches one inch apart. After you are around the head size then join the ends together and run a shirring string around the other edge. Use baby ribbon, and draw through. Draw up and tie a small bow. If a crown tip is desired, leave opening enough to set the tip in.

Lace hats or net hats should be lined with net or maline.

HOW TO WORK ON OSTRICH FEATHERS

How to Clean Ostrich Feathers: Take lukewarm water and wash. A small handkerchief washboard is very good to rub them on. Don't get frightened and think the feather is spoiled. After it is well rubbed, dip in lukewarm water. Then dissolve lump starch, making it thick and putting in a little washing blue. Soak the feathers in this and squeeze them out and hang up to dry. When half dry take them down and take hold of the stem and beat the feather on something hard until it is dry and fluffy. Hang near heat or in the sun. After well dried curl.

How to Curl Feathers: Have a curling knife; lay your feather across your lap or on the table, picking up three or four flues at a time and curl over knife. Keep picking up the flues and curling until all the flues are curled. Try not to make the flues look like corkscrews. Keep near the edge of the flues. One turn of the knife is sufficient. All feathers should be steamed before curling; this keeps them from breaking.

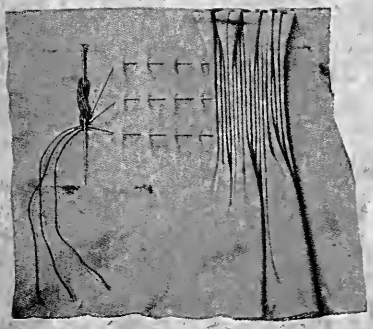
How to Wire Feathers: Lay your feather across your lap, head

on knee and face up. Separate flues; take lace wire and sew down through center, catching stitches through side of rib, making a buttonhole stitch. Make stitches two inches apart. The rib goes through the center. After it is wired you can twist it in any position you desire.

Some wings are wired also, so that the wing can be placed in any position desired.

Quick Method in Coloring Feathers: Take tube paint and dissolve it in gasoline, and dip feather in. It will dry quickly. French milliners color many feathers after this process. Wings can also be colored in this same manner.

How to Wire Ribbon: Pin one end on your knee; sew lace wire in the center, making a buttonhole stitch. Catch up a thread of the ribbon, taking care that it does not show through on the other side. Velvet ribbon can be wired by this method.



Stitches of shirring used in millinery

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